

THE "CONDER" TOKEN COLLECTOR'S JOURNAL

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Volume V Number 4

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Consecutive Issue #18

Notes on the Private Tokens,
Their issuers and
Die-sinkers (Pt.4)
by S. H. Hamer

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at Bracebridge
Hall
by
R. C.
Bell

Fellowship
& Gift-Giving
by Tom Fredette



Matthew Boulton and
the Davison and
Hawksley Series
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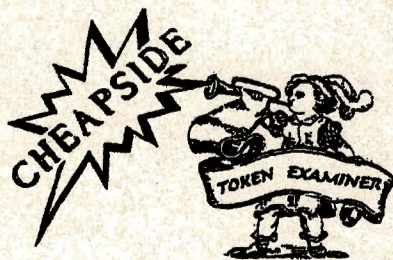
Trade Tokens
of John
Wilkinson
by
John
Dell

Personifi-
cation on
Conder Tokens
by Pete Smith

Where Stuffed Birds Sing

The Tokens of Thomas Hall

by
David S. Brooke



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 ... 358a - Nice AU/Unc
 ... 612 - AU
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 Warwickshire 86 - Nice EF
 ... 172 - P-L Unc, stained
 ... 175 - AU
 Yorkshire 34 - Bronzed Proof, obv rubs, rev scrapes
 Anglesey 345 - Nice EF
 ... 406a - EF
 ... 450a - EF
 North Wales 11 - Nice EF/AU

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 ... 798 - AU, cleaned
 ... 928 - EF
 ... 1088 - AU/Unc, slight rev flan roughness, as made
 Shropshire 10 - EF/AU, Scarce
 Anglesey 433a - AU/Unc
 Lothian 60 - Choice Glossy EF/AU

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Kent 11 - AU
 ... 37 - AU
 Middlesex 13 - Thin flan, VF/EF, Scarce
 ... 13 - Thick flan, Sharp VF, Scarce
 ... 305 - AU/Unc
 ... 833 - Glossy Fine, light scratches and rev roughness
 ... 842b - St. I (no rust); AU/Unc
 Sussex 2 - Sharp Unc
 Warwickshire 441 - Choice AU



Kent 31 - Nice Unc
 Middlesex 778 - Sharp P-L Unc, bronzed, hairlines, flan crack
 ... 817 - Nice P-L AU/Unc, small obv flan flake
 ... 1105 - Unc, light obv scratch & spot



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Middlesex 467 - Nice AU/Unc
 ... 632 - Nice Sharp R & B P-L Unc
 ... 820 - Sharp P-L AU, blotchy bronzing with some light corrosion, flan crack
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 ... 1117 - Nice Unc
 Norfolk 28 - Nice Unc

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 Kent 7 - Nice Unc
 ... 37 - Glossy Unc
 Middlesex 416b - Mostly Red Unc, usual flat strike, lt stain
 ... 556a - Red P-L Unc
 ... 570 - Nice Sharp Mostly Red Unc
 ... 628 - Nice Toned Unc, Rare
 ... 727 - Unc, some light rev pin scratches at 9:00, Scarce
 ... 977 - Ch R & B Unc, 2 rev spots, chatter-doubled
 ... 1016d - Nice P/L Unc, mottled toning
 ... 1033 - Nice Unc
 ... 1067a - Nice Unc



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Kent 3 - Nice AU/Unc
 Lancashire 127 - Ch R & B Unc, rev museum #
 Middlesex 80 - AU/Unc
 ... 687 - P-L Unc, bronzed, rev museum #
 ... 868 - Nice P-L Unc, usual flat strike, cheek flan flaw
 ... 1041 - Nice Red & Toned P-L Unc
 Glamorganshire 4 - Nice Toned Unc, P/L rev
 Invernesshire 3a - Nice Mostly Red Unc
 Dublin 311 - Nice R & B Unc

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The Token Examiner

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Introduction

About the Cover: David Brooke has submitted yet another outstanding article and it is the 'cover story' for this issue of our journal. It focuses on the tokens of Thomas Hall. Joel Spingarn has provided the photographs of some of the Hall pieces from his fine collection for the cover and to illustrate the article. Thank you to both for their consistent contributions to the CTCC.

Wilkinson article: This fine article was written by the late John Dell. It is posted on the Victoria Numismatic Society website. Recently, I contacted Gordon van den Broek, the Webmaster of the Victoria Numismatic Society to inquire if the CTCC could reprint Mr. Dell's piece. Mr. van den Broek was kind enough to contact Mr. Dell's widow to obtain her permission for the article to be reproduced. I would like to take this opportunity to publicly thank Mrs. Dell for her generous permission.

CTCC Website: The CTCC now has it's own website! You will find it at : conderclub.homestead.com Mike Grogan has volunteered his time and talent to build a really excellent site for us. I implore you to check it out, mark it as a favorite site and use it often. There is a great section for newer token collectors called *What is a Conder Token* which gives a very good summary and includes many fine photos of various tokens. There is also a 'Exhibits Index' which includes an interesting piece on *Conder Love Tokens* with photos of examples by Sharon Bobbe and Mike Grogan. Also you will find in this section *British Merchant Tokens* by Dr. Richard Doty. If you have never read this article, sign on right away, it is a must. A link to the CTCC Library and an inventory of it's contents is coming. Best of all is the Message Board. You can read and post messages concerning tokens or literature, wanted / for sale/ for trade, information wanted, an interesting discovery, club business, whatever! Check it out and check back often. Just to get the ball rolling, we will have a drawing among the members who have posted a message at the CTCC website by February 15, 2001. You will earn an entry for every message posted. The winner will be awarded a token worth at least \$100!

Pete Smith's Prize Winning Exhibit: Pete Smith's piece, *Personification on Conder Tokens*, is actually an exhibit that Pete entered at the 2000 Central States Convention. It won it's class (tokens and medals) and also took Best of Show honors. Each page began as a standard 8 1/2 x 11 inch page and was then blown up to 17 x 22 inches and mounted on a panel. The actual token was placed beside it's photograph. It was quite an impressive display, but created considerable difficulties as I took each panel and proceeded to shrink it back down to 8 1/2 x 11. I won't go into the variety of headaches that I encountered in this process; let me just say that the photos are not as sharp and clear as they were when I started. Congratulations to Pete for his prize winning effort and thank you for promoting Conders to the general collector.

2000 Membership Medal: The 2000 membership medal is under production. I had hoped that it would be included with this issue, unfortunately, a variety of unavoidable delays have made that impossible. It should be a handsome piece and will be included with your March 2001 issue of the journal.

HDW

Boar And Wassail At Bracebridge Hall



By R. C. Bell
Newcastle Upon Tyne, England

Note: This story is based on "Old Christmas" by Washington Irving, who was born in New York City April 3, 1783. In 1813-1820 he published "The Sketch Book of Geoffrey Crayon, Gent.," and among the stories contained in it was "Old Christmas." In 1822 he published a sequel called "Bracebridge Hall." Irving died in 1859.

I had not been long at the inn when a post-chaise drove up to the door and Frank Bracebridge stepped out. It was a most fortunate meeting for me, as he insisted that I should stay a day or two with him at his father's country seat.

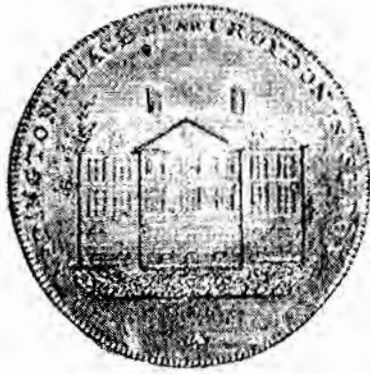
"It is better than eating a solitary Christmas dinner at an inn, and I can assure you of a hearty welcome in an old-fashioned style. My father prides himself upon keeping up Old English hospitality."

References are to Dalton and Hamer's "The Provincial Token-Coinage of the 18th Century" (D&H.) Illustrations are 1½ times normal size.

When we arrived at Bracebridge hall we were met by a troop of dogs of all sorts and sizes; mongrel, puppy, whelp and hound, with curs of low degree. At the sound of Frank's voice their barks changed to yelps of delight, and in a moment he was surrounded and almost overwhelmed by his canine friends.

The squire would not permit us to change our traveling clothes, but ushered us at once into the company which was composed of different branches of the numerous family, with the usual proportions of old uncles and aunts, comfortably married dames, superannuated spinsters, blooming country cousins, half-fledged striplings and bright-eyed boarding school hoydens.

Dinner was served in the great hall where the squire always held his Christmas banquet. A blazing, crackling fire of logs threw out heat into the room,



Eighteenth century country seat.
(D&H Middlesex 147)

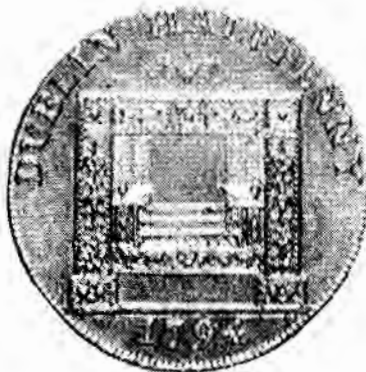
and flames and sparks up the wide chimney.

A picture of a Crusader and his white horse had been decorated with holly and ivy, which also wreathed the helmet and weapons belonging to this doughty warrior.

Under these trophies on the opposite wall was a display of plate reminiscent of those at Belshazzar's feast: Flagons, cups, cans, beakers, goblets, basins and ewers that had been acquired by generations of jovial housekeepers. Before these pieces stood two yule candles shining like stars of the first magnitude, while lesser lights shone in the branches.

We were ushered into the banqueting scene to the music of an old harper who sat on a stool beside the fire and twanged the instrument with more power than melody. The parson said grace, which was not the short familiar mumble usually heard in these unceremonious days; but a long, courtly, well-worded praise of the ancient school.

After a pause the butler entered the hall attended by a servant on either



Fireplace for burning logs, as shown
on an Irish halfpenny token of Dublin,
1794. (D&H Dublin 351)



side, each bearing a large wax light, while the butler carried a huge silver dish, on which was an enormous boar's head decorated with rosemary and with a lemon in its mouth. As it was placed at the head of the table the harper struck up a tune, and the young Oxonian sang an old carol, the first verse of which ran:-

'Caput apri defero
Reddens laudes Domino.
The boar's head in hand bring I,
With garlands gay and rosemary.
I pray you all sing merrily
Qui estis in convivio.'

The table was loaded with good food and country abundance in this season of overflowing larders. Pride of place was given to a mighty sirloin; a joint, my host remarked, of goodly presence and full of expectation.

There were several dishes quaintly decorated, including a pie magnificently embellished with peacock feathers, which overshadowed a considerable length of the table. The squire confessed a little diffidently that the pie was made with pheasants, as there had been such a mortality among the peacocks that season that he could not bring himself to dispense with even one of those that remained.

When the cloth was removed, the butler brought in a huge silver vessel of rare and curious workmanship, which



Wassail bowl and crossed churchwarden's clay pipes. (D&H Dublin 388)

he placed before the squire. This wassail bowl had been prepared by the squire himself; a potation fit to make the heart of a toper miss a beat, being compounded of the richest and raciest wines, highly spiced and sweetened, with roasted apples bobbing about on the surface.

(See recipe given below.)

The squire raised the bowl to his lips with a wish of Merry Christmas to all, and then it was passed round the table for everyone to follow his example. There was much laughing and quipping as the beverage circulated, and the bowl was kissed rather coyly by some of the ladies.

The dinner passed in a flow of family conversation, much of it being lost on a stranger, but though the old hall

FOR MAKING WASSAIL

Recipe: Grate half a nutmeg into a saucepan with one clove, a quarter of an ounce of grated ginger, half a small blade of mace, an inch of stick cinnamon, and two or three coriander and cardamom seeds. Pour upon these ingredients a teacupful of cold water, and let them boil.

Then add two bottles of white wine, not sweet, and three-quarters of a pound of refined sugar. Pour the mixture into a large saucepan and heat. Break the yolks of six and the whites of three eggs into the wassail bowl. When the wine is warm, mix a teacupful of it in a bowl with the eggs. When it is a little warmer, add another teacupful, and repeat until five teacupfuls have been used.

Let the wine boil, and pour it upon the eggs, stirring briskly all the time to froth it. Core, but do not pare, six apples; fill the cavity with sugar, roast them, and throw them into the bowl. Serve very hot.

Though sherry or madeira ought properly to be used, good raisin wine will make an excellent wassail, especially if a tumblerful of brandy be added to it.

may have resounded in its time with many a scene of broader rout and revel, I doubt if it ever witnessed more honest and genuine enjoyment.

When the ladies retired the conversation became even more animated; many good things were broached which had been thought of earlier, but which would not have been appropriate to a lady's ear. The squire told several stories of early college pranks; some in which the parson had also participated, though it required an effort of imagination to figure such a little dark anatomy of a man into the perpetrator of a madcap gambol.

The tide of wine and wassail began to gain on the dry land of sober judgment. The company grew merrier and louder, though wit declined. Sensing this the squire arranged for the company to be summoned to the drawing room.

After the dinner table was removed the hall was taken over by the younger members of the family, who played lively games, prompted by the young Oxonian and Master Simon. When I slipped out of the drawing room, I found them at a game of blind man's buff.

Master Simon was in the center with a handkerchief over his eyes; but as the children busied about him, pulling at his coattails and tickling him with straws, he seemed to concentrate on catching a fine blue-eyed girl of about thirteen, with her flaxen hair in beautiful confusion, her frolic face bubbling with laughter, one shoulder of her dress had been torn, and she made the complete picture of a romp; but from



Young clergyman. (D&H Middlesex 1007)

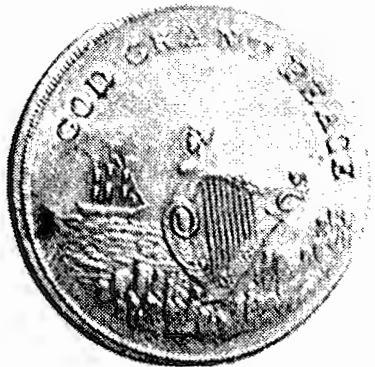


the skill with which Master Simon avoided the smaller game and hemmed this wild nymph into corners and obliged her to jump shrieking over chairs, I suspected he was no more blinded than was convenient.

When I returned to the drawing room the squire and the parson were exchanging stories of country superstitions and local ghosts, but suddenly the discussion was interrupted by a babble of voices in the hall; and the clang of rude minstrelsy. Master Simon, in his role as the Lord of Misrule, had arranged a Christmas mummery, with the aid of the Oxonian and a young officer.

The old housekeeper had been consulted and the antique clothes presses and wardrobes rummaged, and the younger members of the party had been bedizened out into a burlesque imitation of an antique masque. Master Simon as "Ancient Christmas" led the van, appareled in a ruff, a short cloak, and a hat that might have served for a village steeple; from under this his nose curved boldly forth, flushed with a frostbitten bloom that seemed the essence of a December blast.

He was accompanied by the blue-eyed romp, dished up as "Dame Mince-Pie" in a venerable magnificence of faded brocade, long stomacher, peaked hat,



Irish harp on a rocky shore. (D&H Dublin 14)



An archer clothed in forest green. (D&H Warwickshire 315)

and high heeled shoes.

The young officer appeared as Robin Hood in a sporting dress of Kendal green and a foraging hat with a gold tassel. His beloved, the fair Julia, hung on his arm in a pretty rustic dress, as "Maid Marian." The rest of the train had been metamorphosed in various ways; the girls decked out in the finery of the ancient belles of the Bracebridge line, and the striplings bewhiskered with burnt cork and gravely clad in broad skirts, hanging sleeves, and full-bottomed wigs, to represent the characters of Roast Beef, Plum Pudding, and other worthies celebrated in ancient maskings.

The irruption of this motley crew, to the beat of a drum, was the consummation of uproar and merriment. Master Simon covered himself with glory by the stateliness with which, as Ancient Christmas, he walked a minuet with the peerless, though giggling, Dame Mince Pie. This was followed by a dance of all the characters, which, from the medley of costumes, seemed as though the old family portraits had skipped down from their frames and joined in the sport.

Different centuries were figuring at cross hands and right and left; the Dark Ages were cutting pirouettes and ragadoons; and the days of Queen Bess jiggled merrily down the middle through a line of succeeding generations.

The squire watched these fantastic sports and the resurrection of his old wardrobe with simple delight. He stood chuckling and rubbing his hands, oblivious of the worthy parson discoursing

Continued on Page 9

The Sawbridgeworth Penny Copies - ("Additional Thoughts" - Part 4)

by Tom Fredette

An E-Mail response from a member provides us with a look at another Sawbridgeworth Penny copy. He writes: "There is nothing under the *bust*. ...there are a number of things on the *edge*." (my italics) He then provides a detailed description of what he has discovered.

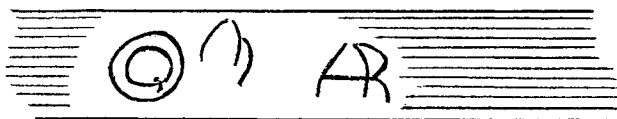
Finding markings on the edge adds another important bit of information to our knowledge about these copies. The edge discovery was revealed "under intense magnification." I find that under the bust the markings reveal themselves with 20x enlargement and well-directed lighting. They are hard to see.

What does this new discovery tell us? The area under the bust is a small area--6 to 8 mm. Perhaps the maker of the copies was attempting to place his markings in an area where he had more room to work. Also, the word **COPY** is not included.

Based on the detailed description provided by the CTCC member who has discovered the edge markings: What looks like an incuse circle within an incuse circle could be an attempt at a numeral--perhaps a "10"? The A R hallmark was perhaps incompletely punched and repunched a few millimeters to the right. This is just a guess, of course.

A crude drawing of what this may look like:

*No word COPY



** "tail" on the Q could be "a piece of stray metal"

Hopefully, more to come.

Continued from Page 8

learnedly at his side on the origin of the minuet.

For myself, I felt a continual excitement from the varied scenes of whim and gaiety passing before me; and the realisation that I was watching customs which were falling fast into oblivion, and that this was, perhaps, the only family in England by whom they were all still punctiliously observed.



Sixteenth century hat, ruff and cloak.
(D&H Suffolk 15)



Good Queen Bess. (D&H Sussex 15)

Where Stuffed Birds Sing

by

David S. Brooke

Thomas Hall, who issued four rather curious tokens advertising his business as taxidermist and showman (Midd. 313-9), seems to have been a man of some ambition. His portrait, probably engraved in the later 1790s, is in itself an advertisement, dedicated as it is to the “curious observers of Natural Phenomena” and listing beneath his skills and some of his patrons.¹ The enterprising Thomas is shown seated at a table, interrupting his reading of Buffon’s Natural History to point out to us a cased toucan on the wall behind him. This bird appears in a similar pose on two of his tokens (Midd. 318-9) with the same dedication to “curious observers” as in the print, and the die for one of these (Midd. 319) was apparently used by Pidcock (Midd. 426). Two squirrels, one preserved in the “attitude and perfection” of life, and the other awaiting “his curious art” are on the table, presumably to indicate that he handled domestic as well as exotic birds and beasts.

When the four tokens were issued in the mid 1790s, Hall was already operating a “Curiosity House” at his residence on City Road in Finsbury. According to a label which appeared on a cased partridge of 1790, he had “a capital collection of preserved Birds, Beasts and Insects available for sale.”² Hall claimed that this collection was “well-adapted for tea gardens and other places of entertainment [and] will be the means of causing many people to resort to them.” Admission to his Curiosity House was sixpence for ladies and gentlemen and threepence for servants and children. The images on the tokens suggest that “Mrs. Newsham, the White Negress” (Midd. 317) and “Sir Jeffrey Dunstan, Mayor of Garratt” (Midd. 315-6) could also be seen at the Curiosity House.

¹ The print is illustrated here courtesy of the Harvard Theatre Collection, Houghton Library. Another impression is owned by the British Museum and has the date 1799 written on the back. It is part of the collection of Sarah Sophia Banks (1744-1818) who often annotated her prints with their date of acquisition. The dates of this Thomas Hall are as yet uncertain. If the print comes from the later 1790s, the sitter seems rather young to have exhibited at St. Bartholomew’s Fair in the 1770s.

² The partridge is in the Norwich Castle Museum where it is recorded as “the first French or Red-legged Partridge ... killed in Norfolk in 1790.” I am very grateful to T.P. Williams for providing me with a copy of Hall’s label for this.

Dunstan was an old acquaintance of the Hall family, having been hired earlier by them to busk their collection at St. Bartholomew's Fair.³

Hall's Curiosity House may well have included the kangaroo and armadillo which are shown together with a rhinoceros on another of his tokens (Midd. 313-4). All would have been rare and exotic beasts in eighteenth-century London. There is a story that Hall stuffed Pidcock's rhinoceros which died at Portsmouth in 1793 and had to be exhumed for purposes of taxidermy.⁴

The labels on Hall's surviving specimens provide us with interesting evidence as to his patrons and the transformation of the Curiosity House into the "Finsbury Museum." One has to take the "Vertuosi in Europe" and "most of the Nobility and Gentry in this Kingdom" with a pinch of salt, but the British Museum, the Duke of Richmond and Dr. Lettsom are specifically mentioned as customers.⁵ References are made on the labels to Hall's acquisitions at the Leverian and Custom House sales, and by the 1820s the collection apparently contained two thousand specimens of "birds, beasts, fish, reptiles and insects from all parts of the known world." Special attractions included "a grand group of stuffed singing birds singing their wild notes as natural as life" and an "enormous large serpent." All sorts of curiosities (including home-manufactured artificial eyes) were bought and sold, and the following poem by a lady visitor to Hall's "grand zoonecrophylacium" was included on the later labels. Admission rose to the not insignificant sum of one shilling.

What lovely plumage now arrests the eye,
All the variety of earth and sky
Without defect, again our senses meet,

³ William Hone, *The Every Day Book*, vol. 1, 1826, p. 623. See also Henry Morley, *Memoirs of Bartholomew Fair*, 1880, p. 353, who gives the exhibition dates as 1779-82.

⁴ According to Samuels, *Bazaar Notes*, no. 178. The images of the kangaroo and rhinoceros on Hall's tokens are generally similar to those on Pidcock's (Midd. 424, 416).

⁵ John Coakley Lettsom (1744-1815) was a Quaker physician whose country estate at Camberwell, Grove Hill, contained a museum of natural history, a notable library and a botanical garden. A visitor to Lettsom's London house in 1793 remarked on a large hall full of preserved birds in cases, and some of these may have come from Hall. See Rev. T. Maurice, *Grove Hill, a Poem*, 1799, also Jessie M. Sweet, "Robert Jameson in London, 1793" in *Annals of Science*, Vol. 19 (1965), p. 106. The Duke of Richmond is presumably Charles Lennox (1735-1806) who was a collector and patron of the arts. No record of Hall's work for the British Museum survives.

And nature here by art is made complete.
Here the sweet song stars of the wood and grove
The birds that in domosile circles move.
And beast untam'd, or those of milder mood,
That range the fields, or lurk within the wood.
All feast the sight: but what is this I hear?
What new amazement strikes the listening ear.
The notes of birds do here the bird survive,
They're made to sing as though they were alive.
'Tis real for here deception has no part,
'Tis nature still improved by nicer art,
Artists in merit have their due degrees,
While some surprise us others barely please.
But in this line we yield the palm to HALL
Whom truth must own has now excelled them all.

About the time that Hall issued his tokens, he was engaged in a busy trans-Atlantic trade of specimens with Charles Willson Peale who founded a natural history museum in Philadelphia.⁶ In 1792 Peale had suggested to Hall an exchange of "all the variety of this country for an equal variety of European birds, beasts, fishes and insects." A specially constructed case made the ocean crossings, which were interrupted in the late 1790s because of the war. Details of the shipments are given in Peale's letters to Hall, and in May 1796, Peale thanked him for sending four tokens as well. In 1802 Rubens Peale visited Hall in London, and his father asked him to find out how the exchange stood. This interesting correspondence between Hall and a fellow taxidermist in America is unfortunately one-sided, as only one communication from Hall survives among the Peale Papers—a signed power of attorney enabling Peale to collect some debts from the shipping agent.

⁶ Lillian B. Miller, ed. The Collected Papers of Charles Willson Peale and His Family: A Guide and Index to the Microfiche E, National Portrait Gallery, Washington, 1983; also The Selected Papers of Charles Willson Peale, New Haven, 1983-1996.

Ten years after the tokens arrived in Philadelphia, Thomas Hall was very much in evidence at the sixty-five day sale of the Leverian Museum in 1806.⁷ He was in the company of two other curiosity dealers who had earlier issued tokens advertising their businesses. P. Ratley in the West End of London dealt in drawings, pictures, curiosities, shells, ores, minerals and coins (Midd. 465). From the East End, around the corner from Hall, came Robert Heslop who prided himself on having “the first shop in London for natural curiosities” and also offered paintings, coins and colours for artists (Midd. 336).

Between them, this trio bought some two hundred lots at the sale. Both Hall and Heslop purchased a considerable number of stuffed birds, while Ratley focussed on minerals and such exotica as war clubs from Nootka Sound and the Sandwich Islands. Ratley’s token with its image of a connoisseur borrowed from a George Morland print, possibly reflects a more discriminating West End clientele. The contortionist on Heslop’s coin, together with the “White Negress” and the knock-kneed dwarf on Hall’s, seem to be rowdier images more reminiscent of St. Bartholomew’s Fair. It is fair to note, however, that Finsbury Square was developing into a more fashionable area in the 1790s.⁸ Not far from the Curiosity House were the elegant premises of James Lackington whose rather boastful token announced that he was “the cheapest bookseller in the World” (Midd. 351-60).

The Hall firm had a very long life, over a century if we accept the claim on one of the later labels that it was established in 1749. According to London trade directories, the business was still operating in the City Road in 1849 when it was involved with “the manufacture of microscopic objects” as well as taxidermy and the supplying of shells, minerals and fossils. Some ten years later, the firm had moved to London Wall and dealt also in “marine and freshwater objects for the aquarium.” The fate of the Finsbury Museum with its “two Grand Groups of Stuffed Singing Birds” is apparently unrecorded.⁹

⁷ *Catalogue of the Leverian Museum* (by Messrs. King and Lochee), May 5-July 18, 1806. Microfilm of sales catalogue with annotations of purchasers and prices paid.

⁸ Mary Cosh, *The Squares of Islington*, Part 1, Islington Archaeology and History Society, 1990, pp. 34-44. The area was laid out as a residential suburb, centered on Finsbury Square, ca. 1775-1800.

⁹ Though Thomas Hall claimed that he made stuffed birds sing “by a method peculiar to himself,” one has to conclude that these were the automata popular at the time, and featured in several museums such as those of Merlin and Weeks. Perhaps the novelty lay in the choral effect of a “grand group” of sing-songs, as they were called in China. See Alfred Chapuis and Edmond Droz, *Automata*, 1958, pp. 193-221.

Acknowledgements

In preparing this essay, I have been assisted by many people. I would especially like to thank some Hall descendants, Margaret Englehart and Ed and Jean McKie, for their help. I also owe a great deal to Pat Morris who kindly provided me with information about Hall's surviving specimens and their labels. Sheila O'Connell of the British Museum's Department of Prints and Drawings searched out their impression of the engraved portrait. I am also grateful to Vada Hart of the Finsbury Library for information about the area of London.



Mdsx 25



Mdsx 26



Rev. Mdsx 25



To the curious observers of Natural Phenomena.

J. Hall?

*Well known to the Virtuosi, as the greatest Artist for preserving of Birds, Beasts,
& all sorts of Reptiles, to resemble the Attitudes & Perfections of Life.
Employed by the British Museum, Dr. Lettson & most of the Nobility & Gentry in the Kingdom.
Specimens of his curious Art may be seen at his House opposite the Terrace City Road, York.*

HIS LAST BOW: MATTHEW BOULTON AND THE DAVISON AND HAWKSLEY SERIES

Nottinghamshire was not a center of token circulation in the late eighteenth and early nineteenth centuries. A penny is known for Newstead, but it is one of the typical pieces issued for collectors at the height of the token craze in 1797 and it has little or no local attachment. Donald & Company issued halfpennies for trade from the town of Nottingham in 1792. And there were the Davison and Hawksley tokens. They were made in four denominations - crown, halfcrown, shilling, and sixpence. They bear the date 1791, and they are interesting from several perspectives.

First, we expect our tokens to come in three denominations - pennies, halfpennies, and farthings, the denominations most lacking in or handy for commerce two centuries ago. We don't expect sixpences and shillings, and we certainly don't expect halfcrowns and crowns - especially when there is no suggestion that they were struck for collectors rather than for use.

The second point of interest centers on the fabric of the Davison & Hawksley pieces. They were well-struck, scarcely distinguishable from our modern coins. They featured shallow relief. They featured perfect edges, for they were struck in collar. And yet they bore a very early date, 1791.

The final allure of the Davison & Hawksley pieces is that they eluded attribution to a specific manufacturer for two centuries. Robert C. Bell (*Tradesmen's Tickets and Private Tokens, 1785-1819*, 1966) observed that their maker was unknown. Arthur W. Waters (*Notes on Eighteenth Century Tokens*) was completely silent, as were Dalton and Hamer and all who preceded them, all the way back to James Conder and Charles Pye. But my research in the Matthew Boulton Papers in Birmingham, England turned up surprising facts about the origins of the series, when it was made, and who made it.

Here is what we previously knew. The Arnold Works were a worsted spinning mill set up on the banks of the River Leen, about four miles from the center of Nottingham. The factory's principals were Robert Davison, a hosiery manufacturer, and John Hawksley, who had been a maltster but joined his friend Davison in the woolen business. Their new enterprise burned down at the beginning of 1791; they promptly rebuilt it. It prospered for a decade and a half - owing in part to the miserable wages which the proprietors paid out to their workers, wages which consisted of copper tokens rather than silver coins.

At the mill's height, its staff consisted of four hundred adult males and six hundred

apprentices, most of the latter young boys, who had been gathered from the workhouses of London and other towns. These children were overworked and badly fed, and their rates of sickness and death were appalling. A depression in the worsted trade led to the closing of the Arnold Works in 1811. An impartial observer might have seen it as good riddance.

But who struck the tokens which Messrs. Davison and Hawksley paid out? Toward the end of my research in 1993, I came across an odd entry in Matthew Boulton Papers [MBP] 43, the Mint Book for the years 1798-1803. It was joined by another in MBP 46, the Mint Day Book covering the years 1801-1805. Both suggested that something was being struck in the summer of 1802, and I initially thought it might have been connected with the Birmingham Overseers of the Poor. Then I looked again. And much of the mystery surrounding the Davison and Hawksley tokens was cleared up.

Both of the entries were dated 3 August 1802, and the one in MBP 43 tells us as much as we are ever likely to know about the Arnold Works and the tokens it inspired. Davison and Hawksley were charged £77.15.0 for the manufacture of '4 Sizes of pay Tickets' weighing 404 lbs.10 oz. Mention was also made of 'Mixd Metal pieces' and 'Sundry pieces Silvd. [silvered]'¹. These latter references are important, because some of the Davison and Hawksley pieces were silver plated. I at least always assumed that they had been plated well after the fact; now I know otherwise.

I believe there can be no doubt that the Arnold Works crowns, halfcrowns, shillings, and sixpence were manufactured at Soho, by Matthew Boulton, in the summer of 1802. But in that case, why do they bear the date 1791? My guess would be that they followed a practice among businesses which was common then and is still common today - of including a date of importance to the company on a product of or for the company. The mill was resurrected after the fire of 1791; let that fact be alluded to on the money which it circulated.

And so it was. It just took us two centuries to understand what it meant.

—*R. G. DOTY*

¹Matthew Boulton Papers [MBP] 43, Mint Book, Journal Mint, 1798-1803, p. 212 (3 August 1803; spelling in original).

The Trade Tokens of John Wilkinson



John Wilkinson - Iron Master (1728-1808)

The first copper token coinage of late 18th century Britain, the Parys Mine penny tokens of Thomas Williams, began to appear in London as early as the end of March, 1787. At the same time a second industrialist, John Wilkinson, the legendary Iron Master of Shropshire during the early Industrial Revolution, was preparing to issue copper tokens. Wilkinson, who was born in 1728 at Clifton in Cumberland, had entered the iron industry at an early age, and through initiative and enterprise rose to become pre-eminent in this rapidly developing aspect of the industrial revolution. He has been referred to as "father of the South Staffordshire iron trade" by some and even "king of the iron world" by others*. His invention in 1774 of a device for precision boring of cylinders, originally meant for producing cannons to be used by the British in the American war of independence, proved to be essential the following year to Mathew Boulton and James Watt in the development of their steam engine. Without this degree of accuracy, the Watt engine could not have achieved the efficiency of operation required for widespread commercial use. In 1783 Wilkinson became the first iron master to use a Boulton & Watt steam engine in his foundries. Three years later Boulton successfully applied the steam engine to the stamping of copper coinage for the East India Company, a development that was eventually to revolutionize the production of coinage.

** Despite some references in other Internet articles, John Wilkinson was NOT the Wilkinson who founded **Wilkinson Sword Ltd.**, that person was James Wilkinson, a London Swordsmith.*

The first Wilkinson tokens appeared in the spring of 1787. Like those of the Parys Mine Company, they were initially intended as payment for wages on a local basis, not for a larger circulation. Their edges bore the names of four hamlets: WILLEY SNEDSHILL BERSHAM BRADLEY (Willey & Snedshill in Shropshire, Bersham in North Wales, and Bradley in Staffordshire) - at or near which Wilkinson had his iron foundries and allied works. He seems to have originally intended his tokens to circulate as pennies, a desire which was quickly abandoned due to local opposition. They were reissued as halfpennies, and they were struck intermittently down to 1795. All of the issues, from 1787 through to 1795, featured Wilkinson's portrait facing right, on the obverse, along with his name and self-bestowed title (JOHN WILKINSON IRON MASTER). This obverse excited considerable comment as Wilkinson's portrait, rendered by John Gregory Hancock sr., strongly resembled that of King George III. Wilkinson stood his ground, however, stating that while George was king of the

realm, he, Wilkinson, was "king of iron". This deliberate regal resemblance was lampooned in the London Magazine of December 1787.

So Wilkinson, from this example
Gives of himself a matchless sample!
And bids the Iron monarch pass
Like his own metal wrapt in Brass!
Which shows his modesty and sense,
And how, and where, he made his
pence.
As iron when 'tis brought in taction,
Collects the copper by attraction,
So, thus, in him 'twas very proper,
To stamp his brazen face on Copper.

The first announcement describing the new tokens of the Ironmaster appeared in the *The Gentleman's magazine and historical chronicle*.

(Supplement to Dec. 1787, p. 1161)
Wilkinson's Worcestershire Token.

Fig. 5. is the token of an opulent individual, Mr. John Wilkinson, of Worcestershire. On one side is the proprietor's head, with this inscription, "John Wilkinson, Iron Master." On the reverse is the representation of the large striker, and a forge, with an artificer at work. The names of his four different works are Willey, Snedshill, Bersham, and Bradley. Dr. Priestley married a daughter* [sic.] of the above gentleman, who by his treasure long since rendered his son-in-law [sic.] independent of the patronage of the great; Mr. Wilkinson being in possession of a fortune of £80,000 all acquired by his own industry.

(March 1788, p. 269)
Corrections: Vol. LVII, p. 1161.

Mr. Wilkinson (the iron-founder) is Mrs. Priestley's brother, not her father. The latter died, not affluent, a few years ago.

It appears the *Gentleman's magazine* did not put much stress on accuracy as Wilkinson did not live in

Worcestershire. See also note on location of the tokens in the listing below.



John Wilkinson's halfpenny token of 1793 - Forge version.

(DH Warwickshire 393)

The early reverses ordinarily depicted the interior of a forge, with a large drop hammer and a workman holding a piece of iron on an anvil beneath it. There was no inscription on the reverse, only the date in the exergue. Hancock was also responsible for the reverse dies of these tokens which, unlike the obverse, caused no controversy.

In 1788, the forge reverse was briefly joined by one featuring a ship. This might have been issued to celebrate the vessel, *Trial*, an iron canal barge for trade on the Severn River, which was built by Wilkinson and launched at Willey, in Shropshire, on the 6th July, 1787. Since the ship depicted on the token is a two masted brig, it is doubtful that this represents the actual canal barge itself, but this token is popularly called "the barge type". The "barge" token, and its counterfeit imitations, are thus supposed to commemorate the world's first iron boat, but in all likelihood this type was struck to illustrate Wilkinson's overseas trade, particularly with France.

In 1790, a new reverse design was introduced, depicting the Roman god of the forge, Vulcan, seated right on an anvil, hammering a piece of iron on another anvil. In the background on the right can be seen the masts of a ship. This allegorical reverse appeared on a large number of tokens struck during that year and over the next two.

The manufacturing history of these pieces is incompletely known. But a good many of them seem to have been struck at the Parys Mine Company's mints in Holywell and Birmingham - again judging from what scraps of contemporary information remain in Birmingham. This information applies for the early issues of 1787 and 1788. It is known that Matthew Boulton struck the pieces with the forge reverse design from late 1790 on to the end of the series, while Hancock was responsible for those tokens with the Vulcan reverse.

There was briefly a silver token as well, tariffed at three shilling sixpence, of which approximately 100 were struck. This was also designed by Hancock and made its appearance in 1788. This token featured the usual Wilkinson obverse, while the reverse bore a ship (nearly identical to the one on the scarce copper piece of the same year). The edge inscription was the same as for the copper tokens, listing the four main Wilkinson foundries. However, after only a few pieces were struck Wilkinson was advised that, while he might be the king of the world of iron and the Royal Mint would not mind his advertising that fact on copper tokens, it would take a distinctly dim view of any attempt to issue silver tokens. Silver money was the prerogative of the Crown. So this issue was withdrawn as tokens

and the few existing pieces were distributed privately as medals.



1788 silver "barge" token (DH Warwickshire 337)

The Wilkinson tokens of all three reverse designs (forge, barge, and Vulcan) were extensively counterfeited in the early and middle 1790's, several with misspellings of his name as WILKISON or as WILKENSON. Other counterfeits using muled reverses produced by other token manufacturers were also issued. In all some 240 different Wilkinson token types were issued, about half of which were counterfeits. The Wilkinson tokens were so numerous and so widely distributed that, like the Parys Mine tokens, they became almost a universal "coin of the realm" during the 1790's and were popularly known as "Willeys" (sometimes spelled "Willys").

A condensed version of the Dalton and Hamer (DH) listing of Wilkinson tokens.

The normal edge reads WILLEY SNEDSHILL BERSHAM BRADLEY
(C.) indicates counterfeit.

These tokens are all listed under Warwickshire. When James Conder, linen draper and token issuer, produced the first major listing of 18th century tokens in his book *An Arrangement of Provincial Coins, Tokens and Medalets* issued in Great Britain, Ireland and the Colonies in 1798 he mistakenly confused Wilkinson's iron works at Willey, Shropshire, with the small village of Willey in Warwickshire, and so listed all of the Wilkinson tokens under that county. Other token lists have perpetuated this error, including Dalton and Hamer. The proper place of listing these tokens should be under Shropshire! (*comment by J. Dell*)

DH#332 to 474 = 143 major varieties (minor sub-varieties not listed).

332 Uniface bust of Wilkinson (C.)

333 Indented impression of Wilkinson bust; rev. Man and clergyman by table (C.)

334 Crude imitation bust; rev. AND HE SAID LET US MAKE PENNYS AFTER MY OWN IMAGE. (C.) Macclesfield edge

335 Uniface; obv. as 334 (C.)

336 Barge, 1788

337 -- -- FINE SILVER on rev.; struck in silver and current for 3s 6d.

338 Barge, 1792. (C.) Anglesea edge
339 -- -- WILKISON (C.) Anglesea edge
340-368 Forge, 1787.
369-371 -- -- (C.) Anglesea edge
372-374 -- -- WILKISON (C.)
373,374a -- -- -- (C.) Anglesea edge
375-384 Forge, 1788
385-388 Forge, 1790
389 Forge, 1792
390 -- -- (C.) various edges
391 -- -- WILKINSON (C.) Anglesea edge
392 -- -- WILKISON (C.) Anglesea edge
393-394 Forge, 1793
395-408 -- -- (C.) various edges
409-416 -- -- small date
417-418 -- -- WILKINSON (C.) various edges
419 Forge, 1794, WILKISON (C.)
420-423 Forge, 1795
424-430 Vulcan, 1790
431 -- -- WILKINSON (C.) Anglesea edge
432-438 Vulcan, 1791
439-444 -- -- (C.) various edges
446-447 -- -- WILKINSON (C.) mostly with forged copies of the correct edge
448-450 Vulcan, 1792

451-453 -- -- (C.) various edges

454-457 -- -- WILKISON (C.) various edges

459-461 Vulcan, 1793, WILKISON (C.) various edges

462 Wilkinson obv., rev. Female seated with mining tools, 1790 (C.)

463 -- -- 1794 (C.)

464-465 -- rev. Moneta seated (C.)

466,469 -- rev. Cypher HM Co (C.)

467,470 -- rev. Hibernia seated (C.)

468 -- rev. Harp crowned (C.)

471 -- rev. Britannia (C.)

473-474 As 463 but WILKISON

Fellowship and Gift-Giving
(Two Quotations on the Private Token of W.J. Davis)

by Tom Fredette

I must admit that I hadn't given much thought to the reprint of S.H. Hamer's *Notes on the Private Tokens, Their Issuers and Die-Sinkers* that is currently being undertaken in the CTCC Journal. After all, as the author stated in his introduction: "Private tokens were originally issued, not for currency, nor for sale to collectors, but for exchange, or as gifts to interested friends. And as the number was always small, they were highly prized." That was until I came across a reference in the September, 2000 issue of the Journal to the private token of W.J. Davis; a specimen of which I recently acquired.

Of all the private tokens mentioned in the reprint so far, this one would obviously then be the most interesting to me. It is interesting because it is a good example of a die-sinker including quotations from great writers whose work was well known to many of the people of the time period in which the token was issued (c.1900). I'm going to go out on a limb and state that this is not something that is done now.

The quote on the obverse from Shakespeare: "Say by this token I desire his company" and the depiction of Holy Trinity, Stratford on Avon were enough to get me interested since I have collected the medals and tokens of the Bard of Avon for many years.

The quote on the reverse was another matter. This is from a very long poem called *Trivia* by John Gay (English poet, 1685-1732). The words: "When time comes round, a Christmas-box they bear, And one day makes them rich for all the year" were unknown to me.

The word "token" in the obverse quote, as used by Davis, one could assume might refer to the medal itself and by extension, perhaps, used with the word "company", remind one of the good company and fellowship of the numismatic community. The quote from Shakespeare's play *Measure for Measure*, Act IV, Scene iv, is as follows:

Duke. This letter, then, to Friar Peter give;
'Tis that he sent me of the duke's return:
Say, by this token I desire his company
At Mariana's house tonight.



JOHN GAY
1685
1732



The reverse, with its Christmas reference to gift-giving, plays up the idea that these private tokens were also given "...as gifts to interested friends..." (perhaps at Christmas?). The expanded quote comes from a section of *Trivia* called "Useful Precepts" and is as follows:

But happier far are those, (if such be known)
Whom both a father and a mother own:
But I, alas! hard fortune's utmost scorn,
Who ne'er knew parent, was an orphan born!
Some boys are rich by birth beyond all wants,
Belov'd by uncles, and kind good old aunts;
When time comes round, a Christmas-box they bear,
And one day makes them rich for all the year.

The quotations taken together, while out of context to many of us in the 21st century, were complete and familiar to many of those living in the late 19th and early 20th centuries. As they were used by W.J. Davis on his private token (medal) they seem to point to two of the real reasons why the token may have been issued.

NOTE: this private token is listed in *Tickets and Passes of Great Britain and Ireland* by W.J. Davis & A.W. Waters, as Nos. 8-12, p. 342.

Reference: pages 48, 49 & 57 of Issue 17, CTCC Journal.

Stratford Town and Stratford Church



1. South-east prospect of Stratford-upon-Avon, 1746.

Personification on Conder Tokens

Each of the tokens shown here is a small work of art that tells a story through personification; the use of human figures to represent concepts. On Conder tokens personifications represent countries, cities or virtues identified by the objects associated with them. Enlarged photos are provided to show this detail.

Conder Tokens are named for James Conder who issued tokens and wrote an early reference, *An Arrangement of Provincial Coins, Tokens and Medalets Issued in Great Britain, Ireland and the Colonies*, published in 1798. During a shortage of circulating national coinage, they were issued in large quantities from 1787 until government coinage resumed in 1797. Although declared illegal, smaller numbers were issued until 1804. They were issued to promote trade, to advertise businesses and to express political opinions. Conder tokens were actively collected at the time of issue and many were issued in limited quantities to satisfy collector demand

Catalog references (D&H) are from Richard Dalton and Samuel Hamer in their book, *The Provincial Token-Coinage of the 18th Century*.

The token featured below has a wealth of personification.

The seated woman on the obverse represents History with a quill pen and a scroll that reads "Boulter's Exhibition of Natural and Artificial Curiosities." At her feet are an abacus, a Roman lamp and an urn yielding seven coins. Boulter's museum featured an exhibition of Saxon, Roman and English coins and medals. This token then is a tribute to a coin collection.

The reverse has the seated figure of Britannia with a shield and spear who is receiving the treasures of the world and writing in a book with a quill pen. She is visited by three figures. Asia wears a turban and holds a spear; Africa wears a feathered headdress and holds a crocodile; America wears a necklace of bear's teeth and holds a quiver.

The token was issued by Joseph Daniel and John Boulter.

Halfpenny Token 1796
Norfolk / Yarmouth D&H 54 (Scarce)



Diesinker: William Davies
Manufacturer: James Good

Personification of Countries

Britannia is the most frequently seen personification on Conder tokens. She is usually shown seated on a globe and holding a spear. Her shield bears the image of the British flag.

Halfpenny Token 1794

Hampshire / Emsworth D&H 13 (Common)

Obv: Admiral Earl Howe

Rev: Britannia seated on globe with shield and spear.

Diesinker and maker unknown.



Brunswick Halfpenny Token 1795

Middlesex / Kilvington D&H 346 (Common)

Obv: Laureate bust.

Rev: Britannia seated on globe with Shield and spear.

Diesinker: Wyon

Manufacturer: Peter Kempson



Halfpenny Token 1795

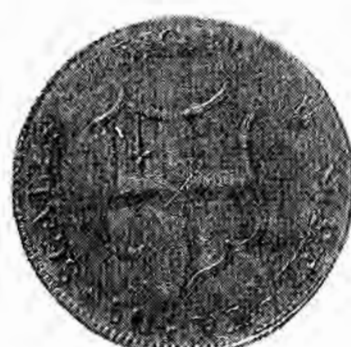
Middlesex / Meymott's D&H 378 (Scarce)

Obv: Britannia seated on globe with scales.
Meymott made and sold scales.

Rev: The arms of London.

Engraver: J.S. Jorden

Manufacturer: J.S. Jorden



Halfpenny Token 1794

Hampshire / Emsworth D&H 10 (Common)

Obv: Man-of-war under sail.

Rev: An unusual representation of Britannia with crest on her chest and seated with crowned lion.

Issued by John Strode

Diesinker: Wyon

Manufacturer: Peter Kempson



Farthing Token 1793
Middlesex / Newton D&H 1160 (Common)

Obv: Bust of Isaac Newton.

Rev: Britannia holding spear and branch.

Diesinker: Wyon



Halfpenny Token 1794
Middlesex / Spence's D&H 678 (RR)

Obv: Bust of Thomas Spence.

Rev: Britannia dropping Liberty Cap to the ground. Her position and the colors on the shield are reversed. This is an anti-government message.

Engraver: James

Issued by Peter Skidmore



Hibernia, the personification of Ireland, has the attribute of a harp.

Halfpenny Token 1792 (Common)
Dublin / Camac Kyan Camac D&H 42

Obv: Hibernia seated.

Rev: HMCo monogram for Hibernian Mine Company, issuer of the token.

Diesinker: Wyon



Halfpenny Token 1793 (Common)
Dublin / Camac Kyan Camac D&H 246

Obv: Hibernia seated with whiskey still.

Rev: HMC monogram

Diesinker: William Mossop



Scotland is shown with the attribute of a thistle.

Halfpenny Token 1797

Ayrshire / Inverary D&H 3 (Rare-500 struck)

Obv: Armored bust of William Wallace,
subject of the film *Braveheart*.

Rev: Seated woman with thistle and laurel.

Diesinker: Milton

Manufacturer: Milton



Halfpenny Token 1796

Lothian / Leith D&H 59 (Common)

Obv: Ship sailing past fort.

Rev: Women seated on bale with scales and
thistle or Scotland with the attributes
of Commerce and Justice.

Issued by John White

Manufacturer: Kendrick



City of London

Halfpenny Token 1795

Middlesex / Davidson's D&H 295 (Common)

Obv: The "Mistress of the Metropolis"
with arms of London and sword.

Rev: Crown with triangle held by
two hands.

Diesinker: Hancock

Manufacturer: Dobbs



City of York The Latin inscription, "Eboracum" means York.

Halfpenny Token 1796

Yorkshire / York D&H 70 (Rare-200 struck)

Obv: The Goddess Tyche in mural crown with
sword and oval shield with the arms of York.

Rev: Staff with liberty cap, scales
of justice, sword and olive branch.

Diesinker: Wyon

Manufacturer: Peter Kempson



Personification of Virtues

Benevolence

Halfpenny Token 1794
Somersetshire / Bath D&H 34 (Scarce)

Obv: Benevolence directs her messenger bearing the key to a prison.

Rev: The arms of the City of Bath.

Diesinker: Wyon

Manufacturer: William Lutwyche



Commerce

Farthing Token 1791 (Made for collectors)
Warwickshire / Birmingham D&H 476 (RR)

Obv: Woman seated on rock holding a fasces.

Rev: Stork standing on cornucopia.

Diesinker unknown



Faith

Halfpenny Token July 26, 1795 (Scarce)
Middlesex / Political and Social D&H 216

Obv: Three-quarter bust of The Reverend William Romaine.

Rev: Faith holding a cross.

Diesinker: Milton

Manufacturer: Milton



Fame

Halfpenny Token 1795
Middlesex / Lackington D&H 358 (Common)

Obv: Profile of James Lackington

Rev: Fame with attributes of a trumpet and crown of laurel.

Diesinker: Roger Dixon

Manufacturer: William Lutwyche



Halfpenny Token 1794
Ireland / Dublin D&H 315 (Rare)

Obv: Shield with "II" and bugle horn.

Rev: Fame flying with trumpet and laurel wreath.



Hope

Halfpenny Token 1795
Dublin / Parkers D&H 352 (Common)

Obv: Women seated with anchor and cornucopia.

Rev: A register stove.

Diesinker: F. Arnold
Manufacturer: William Lutwyche



Halfpenny Token 1795
Dorsetshire / Poole D&H 6 (Common)

Obv: Hope leaning on anchor with tablet.

Rev: The arms of the town of Poole.

Diesinker: F. Arnold
Manufacturer: William Lutwyche



Halfpenny Token 1794
Essex / Chelmsford D&H 7

Obv: Hope standing with anchor.

Rev: Crown and scepter.

Diesinker: Wyon
Manufacturer: Peter Kempson



Industry

Halfpenny Token 1791
Cheshire / Macclesfield D&H 38 (Common)

Obv: Profile of Charles Roe, issuer.

Rev: Genius of Industry holding a drill with cogwheel and windlass.

Diesinker: Hancock

Manufacturer: Hancock



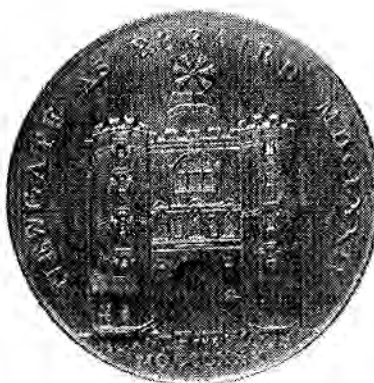
Justice

Penny Token 1797
Middlesex / Kempson's D&H 80 (Scarce)

Obv: Newgate as repaired.

Rev: Justice standing with sword and scales.

Manufacturer: Kempson



Halfpenny Token 1796
Buckinghamshire / Aylesbury D&H 3 (Scarce)

Obv: Justice seated with sword and shield.

Rev: Arms of Buckingham.

Issuer: Francis Wheeler

Diesinker: James

Manufacturer: Skidmore



Money

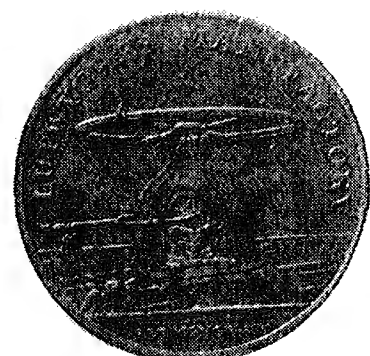
Halfpenny Token (Common)
Warwickshire / Lutwyche's D&H 219

Obv: Justice seated
"Medals and Personal Coins"

Rev: A coining press.

Diesinker: Ponthon

Manufacturer: William Lutwyche



Peace

Halfpenny Token (or political medalet)
Middlesex National D&H 984 (Common)

Obv: Profile of Duke of York.
Rev: Peace (without attributes)
standing with pillar.
Diesinker and maker unknown



Trade

Halfpenny Token 1795
Dublin / Fyans D&H 311 (Common)

Obv: Shield with "H" and bugle horn.

Rev: Standing woman with
anchor and compass.



Sources:

Bell, R.C., *Commercial Coins, 1787-1804*, Newcastle-upon-Tyne, Corbitt & Hunter Ltd., 1963.

----- *Political and Commemorative Pieces Simulating Tradesmen's Tokens 1770-1802*. Felixstowe: 1987.

----- *Specious Tokens and those struck for General Circulation 1784-1804*, Newcastle-upon-Tyne, Corbitt & Hunter Ltd. 1968.

----- *Tradesmen's Tickets and Private Tokens 1785-1819*, Newcastle-upon-Tyne, Corbitt & Hunter Ltd., 1966

Dalton, Richard and Hamer, Samuel H., *The Provincial Token-Coinage of the 18th Century*. London, 1910-1918.

Hall, James. *Illustrated Dictionary of Symbols in Eastern and Western Art*. New York: Harper Collins, 1994

Some seated women are not personifications
as shown with these two examples.

Left: Halfpenny Token 1794 (Common)
Bedfordshire / Leighton Buzzard D&H 3

Obv: Woman making lace.

Right: Halfpenny Token 1796 (Scarce)
Devonshire / Plymouth D&H 6

Obv: Woman spinning.





From the Mail Coach . . .

Harold Welch
655 Parkwood Circle
St. Paul, MN 55127

November 27, 2000

Dear Harold:

In looking through the last few issues of the Conder Token Collector's Journal I notice we have not had many articles from individual members and I think an appeal for them to write and submit some articles is in order. People I have talked to have said that an article by a collector on his favorite topic, collecting experiences, or on how he became involved and started collecting tokens to be very interesting. As a club we do not need all articles to be highly scholarly to be of value to our fellow collectors.

We have some members in Britain, and if any of them know of some of the buildings depicted on various tokens that still exist, present day photos of them would be a good additional feature to add to the Journal.

I hope that this appeal will result in more activity by our members.

Yours truly,

Jim Wahl, CTCC #11.

Ex Libris

It has been a while since I have updated the contents of our library. Since that time, we have made some outstanding additions. I hope you will take advantage of our holdings. I will also take this opportunity to request that you consider making contributions to the library and to thank once again those who have made contributions in the past. HDW

Books:

Bell, R. C. *Commercial Coins 1787 - 1804*
Bell, R. C. *Copper Commercial Coins 1811 - 1819*
Bell, R. C. *Tradesmen's Tickets & Private Tokens*
Bell, R. C. *Specious Tokens & those struck for General Circulation*
Bell, R. C. *The Building Medalets of Kempson and Skidmore 1796 - 1797*
Bell, R. C. *Political and Commemorative Pieces Simulating Tradesmen's Tokens*

Birchall, S. *A Descriptive List of the Provincial Copper Coins and Tokens* (1796).

Conder, James *An Arrangement of Provincial Coins, Tokens, and Medalets, etc.*
(a interleaved copy with penciled notations throughout - includes the scarce preface by James Wright)

CTCC *The Journal of the CTCC - Volume #1* (issues 1-4 hardbound)
CTCC *The Journal of the CTCC - Volume #2* (issues 5-6 hardbound)
CTCC *The Journal of the CTCC - Volume #3* (issues 7-10 hardbound)
CTCC *The Journal of the CTCC - Volume #4* (issues 11-14 hardbound)

Dalton, Richard *The Silver Token-Coinage* This is a good quality photocopied reprint that has been hard bound along with Arthur Waters *Notes on the Silver Tokens of the Nineteenth Century*

Davis, W. J. *The Token Coinage of Warwickshire*

Doty, Richard *The Soho Mint & the Industrialization of Money*
Doty, Richard *English Merchant Tokens* (one chapter in the work *Perspectives in Numismatics - Studies Presented to the Chicago Coin Club*)

Hawker, C. R. *Druid Tokens - Eighteenth Century Token Notes From Matthew Boulton's Letters - The Anglesey Series*

Mathias, Peter *English Trade Tokens - The Industrial Revolution*

Mitchiner, Michael *Jetons, Medalets and Tokens - British Isles Circa 1558 - 1830*

Nathanson, Alan J. *Thomas Simon his life and work 1618 - 1665*

Schwer, Siegfried *Schwer Price Guide to 18th Century Tokens*

Seaby Ltd, B. A. *A Catalogue of the Copper Coins and Tokens of the British Isles*

Waters. Arthur W. *The Token Coinage of South London* (1998 reprint, copy #12 of 25)

Whiting, J. R. S. *British Trade Tokens - A Social and Economic History*

Catalogs:

- Baldwin's Auctions Auction #19 4 May 1999 (39 Lots of high quality tokens - all but two nicely plated - no PRL)
- Baldwin's Auctions Auction #23 3 May 2000 (10 lots of 17th century tokens, 11 lots of high end 18th century tokens - all plated and 2 lots of 19th century silver tokens.) No PRL.
- Baldwin's Auctions Auction #24 10 October, 2000 (100 lots of 18th century tokens including a collection of Northumberland tokens, the complete Kempson London buildings series, the London and Westminster penny series, the complete Skidmore Globe series (all of which are plated), and the Skidmore Clerkenwell series.) No PRL.
- Coin Galleries February 16, 2000 (156 English, 7 Scottish and 11 Irish 18th century tokens, 35 English and 2 Irish 19th century silver tokens. Two 19th century copper tokens and 9 numismatist's tokens. PRL
- Coin Galleries April 12, 2000 (228 lots of high quality 18th century tokens. Many illustrated. PRL.
- Davissons Ltd. Auction Nine October 9, 1997 (303 lots of 18th Century tokens, 42 lots 19th Century tokens, 6 lots Irish tokens - almost all lots are illustrated. Also, several important token books and catalogs.)
- Dix, Noonan, Webb November 30, 2000 (7 lots 18th century tokens, 23 lots of later 19th century tokens and 6 tickets and passes.) No PRL
- Noble Numismatics The W. J. Noble Collection of British Tokens 7th and 8th July, 1998 - Hardbound deluxe edition of this extremely important sale.
- The W. J Noble Collection of British Tickets, Passes and World Tokens 3rd and 4th August, 1999 softbound w/PRL
- Spink A group of token sales conducted by Spink (#19, #26 (Jan Pt. 1), #28, #35, (Jan Pt. 2), #43, #51, #53, #58) Hardbound.
- Sotheby Matthew Young Sale Parts I - IX 25 February , 1839 - 30 November, 1841, plus the catalogue of Young's numismatic library (November 26 - 29, 1838) Taken from the personal copy of George W. Marshall - priced and named. 1996 reprint - copy #9 of 10 produced - hardbound.

Articles and Reprints:

- Grogan, Michael *A 1796 Token Correspondence* (An original article based on letters published in the September and October issues of the *Gentleman's Magazine* concerning Charles Pye's work, written by a correspondent identified as R. Y. - photocopies of the original letters included)
- Stephens, H. R. *Sightseeing in the British Isles Via Conder Tokens* taken from *The Coin Collector's Journal* June, 1937 - December, 1941 (Photocopy)
- Sykes, W. *Hull and East Yorkshire Tradesmen's Tokens* taken from *The Transactions of the East Riding Antiquarian Society* for the year ending October, 1910 (Photocopy)

Library materials are available to members for up to six weeks for the cost of postage.
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Harold Welch
655 Parkwood Circle
St. Paul, MN 55127
(651) 429-0997
tokenmann@aol.com

NOTES ON THE PRIVATE TOKENS, THEIR ISSUERS AND DIE-SINKERS.

(Continued.)

By S. H. HAMER.

WORCESTERSHIRE.

DUDLEY.

THERE are four tokens of the penny-size purporting to have been issued by E. Davis, a nail-factor ; all these are rare. The general facts of the case are in opposition to the idea of their having been intended for currency, namely :—1. They were issued in the same year as the Government's issue of the copper coinage of 1797. 2. They never appear in a worn or circulated condition. 3. They are rare tokens. We are, therefore, led to look for some other cause for their existence, and if not made at the instance of Skidmore for sale to collectors, I must conclude that they could only have been issued by E. Davis as private tokens. They are as follows :—

1. *Obverse*.—View of an ancient building, partially in ruins ; below, JACOBS.
Legend.—PART OF DUDLEY PRIORY. Below, 1797.
Reverse.—£ 5 in ornamental script capitals between two laurel branches joined ; above, an ornamentation.
Legend.—E^d DAVIES · NAIL · FACTOR · DUDLEY—
Edge-reading.—I PROMISE TO PAY ON DEMAND THE
 BEARER ONE PENNY ♂ Fig. 1.
2. *Obverse*.—View of a ruin.
Legend.—DUDLEY · PRIORY ; in exergue, JACOBS.
Reverse and edge as No. 1. Fig. 2.

Notes on the Private Tokens, their Issuers and Die-sinkers.

3. *Obverse*.—View of a ruin.

Legend.—THE. CHAPPLE. IN. DUDLEY CASTLE.

Reverse and edge as No. 1. Fig. 3.

4. *Obverse*.—View of a ruin.

Legend.—TOWER. OF. DUDLEY. CASTLE. 1797.

Reverse and edge as No. 1. Fig. 4.

The name of Edward Davis appears in *The Universal British Directory*, 1790, as an ironmonger; and in *The Commercial Directory* of 1818–1820, published by James Pigot, an entry under the heading of “Nail Ironmongers and Manufacturers” is “Edw. Davis and Sons, King St.” They were also makers of vices and chains. Otherwise, I should have looked upon these tokens as being of the class made for sale to collectors. C. Pye did not include them in his list, and if they had been issued for currency I think they would have appeared there.

They are a doubtful quantity, and as such I must leave them.

EVESHAM.

Thomas Thompson, member of Parliament for Evesham, issued a private token of the penny-size. Sixty were struck in copper-bronzed, and three in gold, namely:—

Obverse.—View of the Abbots’ Tower with the churches of All Saints and St. Lawrence in the distance; below, in small letters, JACOBS, the name of the die-sinker.

Legend.—EVESHAM PENNY.

Reverse.—J J in ornamental script capitals between two laurel branches joined below.

Legend.—Above, PAYABLE BY; below, JUNE 6 1796.

Edge-reading.—I PROMISE TO PAY ON DEMAND THE BEARER ONE PENNY × Fig. 5.

The Rev. W. R. Hay, in a manuscript list of collectors written inside the cover of his copy of Pye’s work, states that Mr. Thompson was a natural son of a “Mr. Levi of 39 Piccadilly.”



PRIVATE TOKENS.

PL. I.

YORKSHIRE.

HALIFAX.

During the periods in the eighteenth and nineteenth centuries, when tokens were being issued throughout the country, none were issued for currency by anyone at Halifax. Nor were any private tokens issued there prior to 1899. In that year, to encourage the issue and exchange of such pieces, I had dies sunk of two obverses and one reverse for private tokens. These were used with a plain collar. See Figs. 6 and 7.

In the following year I had a similar series of dies sunk; the tokens in this instance being struck in a three-split collar with the legend I · WILL · EXCHANGE · MY · TOKEN · FOR · AN · APPROVED · ONE, two acorns and a pellet separating the beginning from the end of the reading. Figs. 8 and 9.

In the year 1901 I had two pairs of dies sunk, the design of each obverse being of an emblematical character, intended to show the desirability of obtaining the best information on any subject with a view to arriving at an equitable decision. A three-split collar was again used, engraved with the lettering TIME · ADDS · A · VALUE · TO THIS · TOKEN · RARE, an eye between two oak leaves separating the beginning from the end of the legend. Figs. 10 and 11.

All the dies were engraved and the tokens struck at the works of J. A. Restall, at Birmingham; the number of each series being but small.

LEEDS.

Samuel Birchall, of Leeds, issued the following private token :—

Obverse.—Between two oak branches joined below, a shield of arms surmounted by a crest.

Legend.—LEEDS COMMERCIAL HALFPENNY.

Reverse.—A suspended fleece.

Legend.—PROSPERITY TO THE WOOLLEN MANUFACTORY
1795.

Edge-reading.—PAYABLE BY SAMUEL BIRCHALL. Fig. 12.

Notes on the Private Tokens, their Issuers and Die-sinkers.

Pye states, and the writer of *The Bazaar Notes* repeats the statement, that, to make rare varieties, Birchall had some tokens struck with incorrect edges. These edge-readings are

PAYABLE IN ANGLESEY LONDON OR LIVERPOOL . X .
PAYABLE BY H BROWNBILL SILVERSMITH.
PAYABLE AT JOHN DOWNINGS HUDDERSFIELD.
PAYABLE IN LANCASTER LONDON OR BRISTOL.
MASONIC HALFPENNY TOKEN MDCCXCIV.
BRIGHTON CAMP HALFPENNY MDCCXCIV.
CHARLES HIDER'S and part milled.
ARMIS TUTERIS BRADLEY WILLEY . X .
Plain edge not in collar.

I do not, however, agree with this view so far as Birchall is concerned, for he does not record in his work any edge-reading other than that which is correctly applicable to his token ; but my opinion is, that the manufacturer was responsible for these extra edges as a private speculation. This view is supported by the previously quoted remark of the Rev. W. R. Hay in his notes on the Buxton halfpenny without date, viz., that he never could get a specimen, six only being struck when the die broke, but that Mr. Barker and Mr. Welch each got one. This proves that the die-sinker looked upon the dies as his property, and that he had the power to dispose of rare varieties where and how he thought fit.

Samuel Birchall was a member of the Society of Friends, and frequently corresponded with Mr. Hay, who refers to these letters in his notes. He was the author of *A descriptive list of the Provincial Copper Coins or Tokens issued between the years 1786 and 1796 by Samuel Birchall of Leeds, from the originals in his own possession.* It was printed at Leeds for S. Birchall, and sold by Henry Young, Ludgate Street, London, 1796.

He presented a copy to Mr. Hay, and another was given to me by his grandson. An engraving of his token, showing the correct edge-reading, appears on the title page. His large collection of coins and tokens passed to his descendants.

Yorkshire.

YORK.

James Carlisle, of York, issued two varieties of halfpenny tokens, two hundred of each being struck.

1. *Obverse*.—Laureated bust of the Emperor to left; cuirassed and with eagle-surmounted sceptre in front.

Legend.—Upper, CONSTANTINE THE GREAT; lower, BORN AT YORK · A.D. 271.

Reverse.—The arms of the city of York between two oak branches joined below.

Legend.—YORK HALFPENNY. Below, 1796.

Edge-reading.—PAYABLE AT YORK ·X· ·X· ·X· ·X· ·X· ·X·
As the lettering is incuse and the token struck in a collar, this reading is frequently obliterated either in whole or in part.

2. *Obverse*.—Draped female figure seated to left, crowned with mural crown and holding sword in her right hand nearly upright before; her left arm rests on an oval shield bearing the arms of York; a wreath springing from the exergue, of oak leaves and acorns, surrounds the design in place of a legend.

Legend.—In exergue, EBORACUM.

Reverse.—A trophy composed of the cap of Liberty, the sword and scales of Justice and palm branches, emblematical of Peace.

Legend.—Upper, LIBERTAS. JUSTICIA. PAX, an ornament before and after. Lower, YORK MDCCXCVI.

Edge.—Plain, in collar. Fig. 14.

SCOTLAND.

ABERDEEN.

Atkins is responsible for the statement that the token described as the Aberdeen Token is “a rare private token.” There is nothing whatever to warrant this supposition in its general appearance, and as Sharp records it as being struck by or for Denton of London, the probability is that it was made to sell to collectors.

DUNDEE.

James Wright, junior, of Dundee, designed many tokens for Scottish tradesmen, and wrote the introduction to Denton's *Virtuoso's*

Notes on the Private Tokens, their Issuers and Die-sinkers.

Companion headed "Observations on Coins." He also wrote the preface to Conder's work on tokens, and is said to have died in 1798. He was an ardent collector of tokens, and, under the name of "Civis," contributed to the pages of the *Gentleman's Magazine*.

Whether the two I am about to describe were intended by Wright for private tokens, or for sale to collectors, I cannot state; but Pye's notes inform us that they were not issued as currency.

1. *Obverse*.—View of a ruined castle.

Legend.—DUNDEE SHILLING PAY^{LE} BY J. WRIGHT. JUN^R

Above the castle the date 1797. In exergue, BROUGHTY CASTLE in two lines.

Reverse.—Highlander with targe and raised claymore advancing to left.

In exergue, within a small sunk oval, the arms of Dundee.

Legend.—FROM THE HEATH COVERD MOUNTAINS OF SCOTIA WE COME.

Edge.—Plain, in collar. Fig. 15. Struck in silver and copper.

2. *Obverse*.—View of a market cross; on the left, W, on the right, DES.

Legend.—DUNDEE SILVER MEDAL PRICE ONE SHILLING.

In exergue, CROSS TAKEN DOWN 1777, in two lines.

Reverse and edge as No. 1. Fig. 16.

There is a variety of this from another pair of dies almost identical, but distinguishable in minor details. For example, on the obverse there is no stop after DES and the s is smaller than the other letters; on the reverse, the first letter of the legend touches the ground and the claymore points to the letter T instead of A in MOUNTAINS. Fig. 17.

Wright designed the Dundee penny, which Atkins describes as a rare private token. It certainly was never made for currency, as it is in much too high relief. The designs of the obverse and reverse seem to bear no relation to each other.

Obverse.—Full-faced bust of Admiral Duncan. On the truncation to the left is the name of the die-sinker WYON; below the bust P. K. FEC

Legend.—Upper, DUNDEE PENNY, below which is the date 1798.

Lower, ADM^L L^D DUNCAN BORN HERE 1731 DEFEAT^D THE DUTCH FLEET 1797, a small star before and after.

Reverse.—Eve offering the apple to Adam beneath the tree of life, round which is coiled the serpent.

Scotland.

Legend.—23000 INHABITANTS IN DUNDEE VID STATISTICAL ACCOUNT BY R · SMALL · D · D · In exergue, BE FRUITFULL AND MULTIPLY. GEN. 1.23.

Edge.—Plain, in collar. Fig. 18.

Whether these were Wright's private tokens or not, I cannot say ; certainly, the last described should be regarded as such.

Another token designed by Wright, and which also is described as a private token, is :—

Obverse.—View of a church. In exergue, within a sunk circle the arms of Perth.

Legend.—PERTH HALF PENNY, 1797. In exergue, to the left of the sunk circle ST JOHN'S, to the right, CHURCH.

Reverse.—View of a mill with water-wheel.

Legend.—46 WATER MILLS FOR BLEACHING · PRINTING · COTTONWORKS · CORN &c WITHIN 4 MILES OF PERTH + In exergue, WRIGHT · DES :

Edge-reading.—PAYABLE ON DEMAND BY JOHN FERRIER + + + + in sunk letters. Struck in collar. Fig. 19.

Ferrier issued about a quarter of a ton of the tokens for currency, also designed by Wright, but of the private tokens only about seventy-two were struck, some being in silver.

R. Boog, junior, probably an architect, designed three tokens, all of which are rare, one being extremely so : this and the facts that the high relief would render them unfit for currency, and each piece would cost more than one penny in the striking alone, indicate that the object of issuing them must have been for private distribution. They are as follows :—

1. *Obverse.*—Bust to right in high relief wearing a peruke and costume of the period.

Legend.—THE PENNY OF SCOTLAND (1 OZ.) In exergue, ADAM SMITH L.L.D: F.R.S BORN AT KIRKALDY 1723. Above the exergual line, the date, to the left 17, to the right 97.

Reverse.—Trade and commerce illustrated by a smith's forge with anvil, two hammers and a horse-shoe ; a plough, harrow, spinning-wheel and shuttle ; a cask and bale waiting shipment on a landing-stage, and three ships in the offing.

Notes on the Private Tokens, their Issuers and Die-sinkers.

Legend.—WEALTH OF NATIONS. In exergue, between two thistles crossed below, BOOG JUNR DES in two lines. In small letters following the curve of the rim and reading inwards P · KEMPSON FECIT.

Edge.—Plain, in collar. Fig. 20.

A profile head of Adam Smith, wearing his natural hair, appears on some small medals or tokens, of which very few were struck. The reverse represented a seated female figure, draped, lamenting over a trophy of arms. Signed J MILTON F on the ground work. No legend on either obverse or reverse ; edge plain. Fig. 21. The dies for these were cut to the order of Colonel Fullerton, afterwards Governor of the Island of Trinidad.

PAISLEY.

An exceedingly rare private token.

2. *Obverse.*—Within a sunken oval, the arms of the Borough of Paisley : within the oval, to the left, P·K· SCULPSIT ; to the right, R· BOOG, JUN DES.

Legend.—On a raised border PAISLEY PENNY ♂ ★ ARMS 1798 ★

Reverse.—Interior of the Abbey-church.

Legend.—Within an inner and outer circle, or rim, INTERIOR of the ABBEY-CHURCH. as REPAIRED in its ORIGINAL STILE.
(sic) A·D· 1788 ✚

Edge.—Plain, in collar. Fig. 22.

3. *Obverse.*—View of the exterior of the same church, part in ruins.

Legend.—ABBEY-CHURCH. In exergue, FOUNDED (CIRCITER) 1160 in two lines.

Reverse and edge as No. 2. Fig. 23.

Wyon was the die-sinker of these three tokens, and Peter Kempson the manufacturer.

The writer of *The Bazaar Notes* states that the Priory of Paisley, of which the older part is all that now remains, was founded in 1160 by Walter, Lord High Steward of Scotland, and subsequently raised to the dignity of an Abbey. Under the auspices of the Rev. Robert Boog, D.D., probably the father of the designer and issuer of the tokens, the church was restored in 1788.

Conclusion.

A specimen of the variety No. 2 was catalogued in Messrs. Spink's *Circular* for February, 1902, and another in the Norman Sale, 1903.

In the above account of private tokens, I have endeavoured to include all that were issued for private distribution or for exchange, and where any doubt might arise, I have ventured to give my reasons for their inclusion or exclusion.

To the example of David Alves Rebello, so well followed by his contemporaries, collectors of tokens are indebted for a most interesting and beautiful section of this branch of numismatics.

When we consider the number who issued these early private specimens, as compared with the few, who towards the end of the last century added their quota, are we to regard the later collectors as being less enthusiastic ; for, as one who wrote to me on the subject stated, " It cannot be modesty that prevents them " ?

A circumstance in favour of the earlier issuers was the fact that they lived in the token-issuing period, and in several instances, not far from that home of die-sinkers, Birmingham. At the present time, some would be deterred from the effort by fear of appearing singular, or being regarded as presumptive, and the adoption of a design would offer no small obstacle to others.

It really is remarkable how most of us fail to rise to an occasion if it is out of the common line.



PRIVATE TOKENS.

PL. II

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Alabama	1	Nevada	2
Arizona	2	New Hampshire	6
Arkansas	2	New Jersey	6
California	29	New York	15
Colorado	6	North Carolina	3
Connecticut	15	Ohio	11
Florida	8	Oklahoma	1
Hawaii	1	Oregon	5
Idaho	2	Pennsylvania	12
Illinois	5	South Carolina	1
Indiana	6	Texas	7
Iowa	1	Vermont	1
Kentucky	3	Virginia	3
Kansas	2	Washington	13
Maine	4	Washington, DC	2
Maryland	4	West Virginia	2
Massachusetts	9	Wisconsin	1
Michigan	7	Canada	3
Minnesota	14	France	1
Mississippi	2	England	18
Missouri	4	Scotland	3
Nebraska	3	Wales	3
		<u>Total 249</u>	

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Conder Token Collector Club
Income Statement
For the Eleven Months Ending November 30, 2000

	Current Month		Year to Date	
Revenues				
Dues	\$ 645.00	76.94	\$ 5,890.50	83.75
Interest Income	5.78	0.69	59.81	0.85
Advertising Revenue	187.50	22.37	940.50	13.37
CTCC Medal Sales	0.00	0.00	78.00	1.11
Journal Back-Issue Sales	0.00	0.00	35.00	0.50
Donations	0.00	0.00	30.00	0.43
Total Revenues	<u>838.28</u>	<u>100.00</u>	<u>7,033.81</u>	<u>100.00</u>
Cost of Sales				
Total Cost of Sales	<u>0.00</u>	<u>0.00</u>	<u>0.00</u>	<u>0.00</u>
Gross Profit	<u>838.28</u>	<u>100.00</u>	<u>7,033.81</u>	<u>100.00</u>
Expenses				
Postage	39.00	4.65	1,567.05	22.28
Telephone Expense	0.00	0.00	172.73	2.46
Equipment Expense	0.00	0.00	258.82	3.68
Token Jeopardy Expense	0.00	0.00	275.00	3.91
Convention Expense	31.33	3.74	296.33	4.21
Journal Printing	960.20	114.54	3,127.04	44.46
Journal Preparation Expense	19.89	2.37	67.75	0.96
Supplies Expense	0.00	0.00	200.03	2.84
CTCC Club Token Expense	0.00	0.00	1,733.00	24.64
Copying Expense - Other	26.20	3.13	26.20	0.37
Total Expenses	<u>1,076.62</u>	<u>128.43</u>	<u>7,723.95</u>	<u>109.81</u>
Net Income	\$ <u><238.34></u>	<u><28.43></u>	\$ <u><690.14></u>	<u><9.81></u>

Conder Token Collector Club
Balance Sheet
November 30, 2000

ASSETS

Current Assets		
U.S. Bank Checking	\$	6,309.51
		<hr/>
Total Current Assets		6,309.51
Other Assets		
CTCC Library (Cost)		827.54
		<hr/>
Total Other Assets		827.54
		<hr/>
Total Assets	\$	7,137.05
		<hr/> <hr/>

LIABILITIES AND CAPITAL

Capital		
Retained Earnings	\$	7,827.19
Net Income		<690.14>
		<hr/>
Total Capital		7,137.05
		<hr/>
Total Liabilities & Capital	\$	7,137.05
		<hr/> <hr/>

THE TOKEN EXCHANGE AND MART

OUR RULES: CTCC members, in good standing, are cordially invited to dispatch their articles and advertisements to the CTCC editor for publication in the JOURNAL. Articles are always needed and appreciated. Articles do not have to be camera ready, but I appreciate it when they are. Articles are always published free of charge for the benefit of the membership. Advertisements are needed and appreciated just as much. Ads up to twelve lines are **FREE!** Full-page ads are \$75.00; one half-page ads are \$37.50. Ads larger than the free twelve lines **must be camera ready**. All paid ads **must be paid for when submitted**; thus, eliminating the possibility of confusion and the need for costly, unnecessary, and time-consuming billings and follow up. The Club operates on a cash basis. Ads submitted without full payment will not be accepted or published. The content of ads and articles shall be limited to "Conder" tokens, and related numismatic literature, coins, tokens, and collectibles. Ads or articles may be either accepted or rejected at the discretion of the editor. Only members can participate in the journal or other Club activities. The Club rules are designed to be simple and few, please comply with them. The **deadline** for the March 15th, 2001 issue is February 25, 2001. Journals are issued quarterly. Your articles and ads must be sent to the editor and publisher: Harold Welch, 655 Parkwood Circle, St. Paul, MN 55127, e-mail: tokenmann@aol.com The only requirement for membership is the payment of an annual membership fee of \$25.00 US or £16 sterling. You will be billed again after you have received four issues of the journal. The "Conder" Token Collector's Club reserves the right to accept or reject (without explanation) any application for membership. The "Conder" Token Collector's Club, reserves the right to revise these rules at any time in accordance with our by-laws. **ANNUAL DUES ARE \$25.00 US OR £16.**

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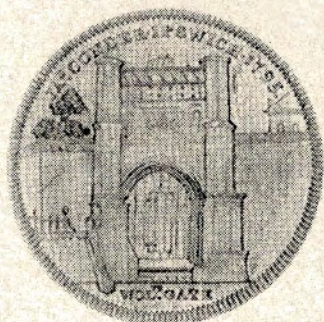


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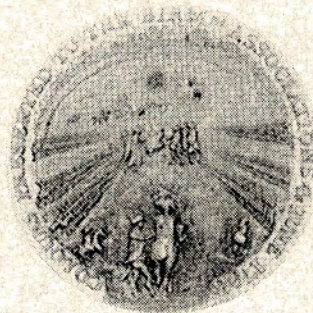
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*Reverse: View of
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Msex 1026
Msex 1045a, Tooke
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